REVIEWS OF BOOKS:

Monthly Supplement to "The Builder."

Books.

Mediæval Architecture. By A. KINGSLEY PORTER. (New York: The Baker & Taylor Company. London: B. T. Batsford. 1909. 2 vols. pp. 981. 3*l.* 3s.)

THIS is a large and costly book, but we can hardly call it a good one. The author informs us in the preface that he has compiled for each chapter a list of monuments, in which he believes that all monuments of importance are included. Apparently, for Mr. Porter, England and English mediæval architecture are non-existent. Not a single reference is made to an English cathedral nor a single illustration from one given. In the author's lists of mediæval monuments Westminster, Canterbury, Peterborough, Lincoln, York, Salisbury, do not exist. Great enthusiasm is shown over the mediæval sculpture at Chartres; the fact that Wells contains, in its Resurrection series, the most remarkable example of mediæval sculpture in existence, is nothing to him. Nor is it worth his notice that one of the most beautiful phases of mediæval architecture, that known as Early English, is only found in this country and has no counterpart in France, or that the phase of the style which produced King's College Chapel and Henry VII.'s Chapel is also peculiar to England, and is the result of the development of Gothic in this country. The fact also that English Gothic gave the grand feature of the central tower, which it is the fault of French Gothic to want, is not worth Mr. Porter's notice in any consideration of the development of Gothic architecture. Central towers are seldom found in France, consequently the feature is not worth attention. Some specimens of French Gothic mouldings are given, but the author apparently knows nothing of English mouldings, which are both far more varied and far finer than French mouldings—one of the few points in which, in fact, French Gothic is weak. Examples of French decorative carving, in caps, etc., are given, but nothing equal to what is to be found at Lincoln and Southwell.

The tendency of American writers on architecture to be-little and sneer at everything English is what we have frequently noticed; but the calm stolidity which could profess to write a history of mediæval architecture (there is no limitation implied on the title-page) in which the existence of such a composition as Peterborough front, about the finest mediæval conception of a west front in the world, is entirely ignored, is something beyond what we have met with before, even from American writers. It was an American of genius—Motley, the historian—who left on record his impression of Salisbury as the most beautiful thing he had seen in Gothic architecture; but American architects or writers on architecture (whether Mr. Porter is an architect or not we are not aware) evidently know better.

We should doubt, however, if this is a professional book. The diagrams of vault and dome are drawn in a clumsy and amateurish manner, and the description of them is in keeping with the diagrams. Among these he includes a diagram of a square compartment vaulted by arching over each side towards the centre—in other words, a square dome, and tells us that this is called "the cloistered vault." It may be called so in America; we know nothing of such a title; and at all events it has nothing to do with the history or development of Gothic vaulting. There is a good deal of somewhat loose writing on political and social history, the relation of which to architectural development is not very direct.

The author has adopted the large method of beginning at Greek architecture and tracing the course of architecture through Roman to Romanesque and Gothic. It seems rather an unnecessary expansion of the subject; mediæval architecture touches on Roman; it can hardly be said to touch on Greek. The Romans, according to the author, did not invent the Composite order by uniting the Corinthian and Ionic; "of such an enormity not even the Romans seem to have been capable, and the Composite order, though of late introduction, undoubtedly is derived from Greek prototypes." There is not the slightest proof of anything of the kind, and the feeling and style of the Composite capital are much more in keeping with Roman than with Greek taste. He then proceeds to tell us that "we know now that the Corinthian order was evolved from the Ionic, by the substitution of a row of acanthus leaves for the anthemion necking." We know nothing of the kind; if it were true, we have no means of knowing it; it is a mere assumption, and a very improbable one. The far greater probability is that the Corinthian capital was a Greek improvement on the spreading capital of the Egyptians, in which there is somewhat the same arrangement of leafage, though in a much flatter and more timid manner.

In adopting the view that the transept, which originated in the early Christian basilicas, arose from utilitarian causes and not from any symbolism, we believe he is right. It is not certain, however, that in the fully-developed mediæval period a symbolism was not attached to it, as representing the cross, though it did not originate in that idea. The mediæval mind was steeped in symbolism.

We can hardly accept the explanation given of the large wall-shafts at Jumiéges, and in later Norman buildings, in every alternate bay, viz.: that the builders of Jumiéges adopted them from the Lombard churches, where they carried transverse arches, merely as a means of dividing up the walls without the idea of any farther use for them in the design. The idea that there was an intention of vaulting the interior, that these shafts were to lead up to the vaulting, and that the task was evaded, when the builders came to the roof, on account of timidity and inexperience, is a much more natural and probable one. The whole of the argument gone into by the author, in regard to early vaulting, should, to have been complete, have been illustrated step by step with diagrams made *ad hoc*. As it is, there seems to have been nothing further attempted than to interleave the pages with drawings reproduced from Ruprich-Robert's "L'Architecture Normande," which have no bearing whatever on the subject. The author's determination to ignore everything but French work has led him to describe the introduction of the pointed arch as at first purely ornamental:—

> "The earliest extant instance of its use is, I believe, the Church of Genets, which was consecrated in 1157. It here occurs in connexion with a groin vault, and is not used for any structural reasons. After this the pointed arch occurred with increasing frequency, but was always used in a purely fanciful and decorative manner, as in the façades of Manégliso and Pontorson."

If the author had been acquainted with some of the remains of early Cistercian abbeys in England, careful illustrations of which have been published, he could have found at Fountains and Kirkstall instances of large nave arches being pointed, obviously to guard against sinking at the crown, while all the smaller openings and decorative arches in the higher portions of the same building retained the circular form. It may be doubted, however, whether the author would have been able to see this, since he cannot see it in the illustrations in his own book. The façade of Pontorson, to which he refers, shows exactly the same thing: the large structural arch, which bridges the recessed porch and carries the main wall above, is slightly pointed, while all the small windows and decorative wall-arches above are round; so that the very illustration to which he refers as an example completely contradicts his own statement!

There are a number of good illustrations, chiefly from photographs; and the lists of French churches are useful, as they include a good many out-of-the-way places not very well known by repute. Beyond that, we do not think there is anything new to be obtained from the book, either in the way of information or critical analysis. In short, this is a large, pretentious, amateurish book, with an assumption of knowledge about it which is not borne out by its contents.

A History of British Watercolour Painting. By H. M. CUNDALL, F.S.A. (London: John Murray. 1908. 151 pages. 21s.)

THE word "British" might almost have been omitted, for the history of British watercolour painting is practically the history of watercolour painting, so much is this a specially English branch of art, at all events in its higher and more complete development; though it would seem that the practice of finishing sketches, first outlined with a reed pen, with a light local tinting in watercolour, was introduced into England by Hollar. This was the time of what the author appropriately calls "topographical drawing," in which the object was not so much to produce a picture, in the artistic sense, as a representation or record of a particular place. During the XVIIIth century it was a fashion for owners of country seats to have engravings made of their mansions, and this created a demand for topographical draughtsmen to assist in the work. "The architectural portions of their drawings were carefully outlined with a pen, and local colours were frequently washed in afterwards with a slight tint." It is curious to notice that one of the most accomplished of modern watercolour artists, who frequently makes towns or buildings the subject of his pictures, seems to have partially adopted the old practice of lining in the buildings with a pen, though of course the subsequent colour treatment is very different from the mechanical tinting for local colour which was all that the artists of the topographical period aspired to.

The early watercolour artists who aimed at something higher than topographical work were much hampered by the limited number of pigments available, and the difficulty of finding paper which would absorb the colour and would bear washing; paper had to be manufactured specially for watercolour work before success could be obtained. It seems that the artists of this period often experimented in the making of their own colours, from whatever material seemed to offer a chance of producing an effect; see a curious letter of Paul Sandby's quoted on page 30. Sandby and his

contemporaries followed what seems now the curiously naïve system of putting in all the shadows in a composition first, in monochrome—generally Indian ink, and then laying the transparent colouring washes over that. There is a question raised as to whether Girtin did not commence in the same manner; the evidence seems conflicting, but our impression would be that, in his earliest work at all events, he did follow the old method, though he may have very soon emancipated himself under the influence of his friend Turner. Girtin died at the early age of twenty-seven; had he lived he might probably have developed into a painter of watercolour on the same lines as Turner, though perhaps not with the same genius. Turner's earliest watercolours are not unlike Girtin's; the contrast between these and the works of his latest period forms one of the most extraordinary instances of artistic development in one lifetime that the history of art can show. The author suggests that it is probable that the then custom of the Royal Academy of hanging oil-paintings and tinted drawings in juxtaposition first set Girtin and Turner on giving up the grey underpainting and adopting a method which would give more brilliancy and force to their work. It need hardly be observed that the system of putting in the shadows in monochrome first entirely ignores the fact that shadow has in many cases its own positive and distinctive colour, and cannot be obtained in its true effect by mere negation or obscuring of colour by a dark underground.

The whole history of the two watercolour exhibitions, the "Society" and the "Institute" is told at length, and a curious bit of history it is, containing the record of a great deal of jealousy and rivalry between the two bodies; though the "New Society," as it was at first called, repudiated (in words, at least) any desire to injure or rival the older Society. They maintained that the necessity of their formation arose from the great development of watercolour painting, and increase in the number of its practitioners, coupled with the "close borough" system of the Society of Watercolours, which allowed none but its own members to exhibit. The present name, "Institute of Painters in Watercolours," was adopted by the new Society after it had been so many years in existence that the word "New" became inappropriate. David Cox was an early member of the New Society, and was its President for a short time, though he afterwards (for what reason does not appear) joined the Old Society and remained faithful to it to the end of his days. It appears therefore, that the introduction of his portrait in one of the medallions on the present building of the Institute, which was complained of at the time, is quite justified.

A description given of William Hunt's method of execution, in his Still Life subjects more especially, is of some interest. He came to the conclusion that mere transparent colour was not powerful enough for the effect he wanted, but he did not mix his pigments with body colour, he painted *on* body colour, which was laid on the objects thick, and then left to harden. His method is described in a passage quoted from Mr. James Orrock:—

"He would, for example, roughly pencil out a group of plums or grapes, and thickly coat each one with Chinese white, which he would leave to harden. On this brilliant china-like ground he would put his colours, not in washes, but solid and sure, so as not to disturb the ground which he had prepared. By this process the utmost value for obtaining strength and brilliancy was secured, for the colours were made to 'bear out' and almost rival Nature herself."

The result seems to have justified the method, though it does not seem a very pure kind of watercolour art.

Mr. Cundall's book is essentially a history of facts rather than a critical analysis of watercolour painters and their productions; and so far as critical analysis is introduced it seems to us rather weak; at all events we certainly cannot agree with some of the opinions expressed. To say that Pinwell "in poetic imagination went far beyond Walker," of whom he was confessedly a follower, is what we should call an absurd dictum; Pinwell was an artist on a distinctly lower plane than Walker. Nor can we by any means see that "the charm of the paintings of Birket Foster lies in the poetic feeling with which he indued them"; we should say that poetic feeling was exactly the quality wanting in his works, nor has the author a word to say as to the meticulous finish and want of breadth in Birket Foster's manner of painting. The fact is, Foster was in watercolour just what Mr. Leader now is in oil-painting, a "popular" landscape-painter, and for much the same reason; he painted in a realistic manner and made no demand on the imagination or on the sense of style in the spectator; and as the majority of spectators have no sense of style, this is what pleases them. On the other hand, Thomas Collier is dismissed with the faint praise that his landscapes "are full of breezy atmospheric effects," which is rather an inadequate way to describe one of the finest watercolour artists of recent days. But this is a trifle compared with the fact that the name of Alfred Hunt, the greatest landscape-artist in watercolour since Turner, does not appear at all in the book! That Mr. Cundall was aware of his existence appears from the fact that his name is included in the alphabetical list of artists in the appendix, but he is apparently not thought worth any reference in the text of the book, or any illustration. What is the explanation of this? Some explanation is certainly called for.

As a history, however, the book is a useful one, and it is accompanied by a number of beautifully executed chromo-lithograph reproductions of the works of many of the artists named.

Nature and Ornament. I. Nature: The Raw Material of Design. By LEWIS F. DAY. (London: B. T. Batsford. 1908. Pp. 121. 5s.)

THE present book is rather different in its character and aims from any of the other books on various aspects of ornament which we have had from its author. Mr. Day has always been a sound upholder of the abstract nature of ornament and of the futility of realism in the treatment of elements in ornament based on natural forms. Inasmuch, however, as Nature has afforded the original suggestion for some forms of ornament in her general principles of growth and occasionally in details, Mr. Day has in this book turned round to look at this side of the matter, and to consider nature as the raw material of ornament.

The whole bearing of the subject is very well and succinctly set out in the introductory chapter, headed "What Ornament Is." As the author says, it may be argued that, wide as ornament may stray from natural form, it is ultimately derived from it; but to make likeness to natural objects the test of beauty in ornament is to deny to man the very faculty of design.

"From first to last the witness of ornament is, that nature plays a secondary, sometimes an obscure part in ornamental design; that its beauty is in proportion to its fulfilment of conditions which have little or nothing to do with nature."

We think it might have been added that there are really two classes of ornament; that which is more or less distantly derived from natural forms, and that which has reference only to qualities of number, repetition, and proportion. The Greek fret, for instance, has no reference whatever to natural form; it is purely what we should call abstract ornament; so is the egg-and-tongue. The so-called Greek honeysuckle ornament is distantly connected with nature, but so conventionalised as to become almost abstract; and the Early English carved capital is nearly as much so; it represents not natural growth, but the principle of growth. But in so far as nature does enter into the genesis of ornament, the object of this book is to show the way in which ornament is derived from nature, and natural form reduced to ornament.

This is not done exactly as we should have expected, following on from the remarks in the introductory chapter. We rather expected to find examples of natural forms contrasted by examples of ornament based on them, by way of practical illustration of the relation between nature and ornament. It would have been a pretty large task, certainly, to carry on that system through the book, but we should have thought Mr. Day could have done it if anyone could. He has given us one page of Greek ornament from vases, showing the Greek treatment of leafage; some details of Gothic and of Egyptian and Assyrian ornament (the Gothic not quite of the best examples); a page of Indian branch and leaf ornament from a well-known example; and a page of "Italian Renaissance ornament, reminiscent of pea-pods"; this last comes opposite a page in which the pea-pod is sketched, among other vegetable forms, so that here we get what we wanted—the natural form on one page and its treatment in ornament on the opposite page; but this is the only instance; some further examples of the same kind would have been very interesting.

Apart from this, the book contains a large collection of excellent and careful drawings of plant forms, coupled with remarks on their growth and characteristics, and the kind of suggestion which may be obtained from them. These numerous drawings form a useful and valuable collection of plant illustration, and may lead readers to look a little more closely at the details and manner of plant growth than they have done before. There are also some really beautiful drawings of tree growth and tree scenery, by Miss Mary Newill, which, if they do not directly suggest ornament, at all events stimulate the imagination.

The philosophy of the subject is well summed up in a sentence in one of the latter pages:—

"What the designer has to do is, not to make a plant grow in a particular case as it did, or as it ever does, but as it might have done if he had had the direction of its growth. In ornament he has the entire direction of it; and if he can't make it grow aright, he has yet to learn his trade of designer."

Nothing could be better put.

How did the example of the Roman column (page 15) come to be drawn crooked?

Memorials of Old Middlesex. Edited by J. TAVENOR-PERRY. (London and Derby: Bemrose & Sons, Ltd. 1909. 15s.)

THIS volume forms one of the series of Memorials of the Counties of England, issued under the general editorship of the Rev. P. H. Ditchfield, M.A., F.S.A. It embraces several chapters contributed by Mr. Tavenor-Perry and other architects and writers of accredited repute, and is copiously illustrated with old and modern plans, views, and drawings. Amongst the special articles are "The Ancient Churches of Middlesex," the "Monastery and House of Syon," and "Parks and Historic Houses," by the Rev. Dr. Cox; "Fulham Palace and the Bishops of London," by Mr. S. W. Kershaw; "Harrow-on-the-Hill," by the Rev. W. Done Bushell; and "Chiswick House," by Mr. R. Phené Spiers, with excellent photographs by Mr. Walter L. Spiers. In the chapter "Holland House" Lord Ilchester bestows much pains—as indeed one should who owns so fine a place—upon its architectural history, ranging from the erection of Cope Castle, as finished in 1607 for Sir Walter Cope, with the additions "prfected pr me J T" [John Thorpe] planned before 1614, to the decorations by G. F. Watts and the recent extension on the west side and improvements of the interior and basement carried out by Mr. R. W. Edis. The youngest and one of the smallest of the English shires—the forest land of oak, beech, and hornbeam lying between the rivers Colne and Lea—was made a separate county from Essex by King Alfred in treaty with Gunthrum and the Danes, albeit with

subjection, after a kind, to London. What we may now call a Middlesex "territorial" battalion fought at Hastings under Ansgar, grandson of Tofig, sheriff, or portreeve, of London. Of the churches, that of Kingsbury is considered by Professor Baldwin Brown and other authorities to be of the præ-Conquest era; it has a plain, round-arched door, bricked up, of perhaps late Saxon or early Norman date; there is Norman work at Harrow, Bedfont, Harlington, Harmondsworth, etc.; Littleton is cited as the best example, on a small scale, of a First Pointed or Early English style. Roods, screens, and lofts are dealt with by Mr. Aymer Vallance. The Bishops of London's house stood nearly opposite—it did not "adjoin"—Thanet House, in Aldersgate-street. Whilst the scope of the volume excludes the cities of London and Westminster, Mr. Tavenor-Perry's chapters upon "The County," "The Pilgrimage of the Brent," and "The Story of Chelsea," with his charming drawings of riverside scenes, induce a wish that more were said about the eastern streams. We would like, too, to have found a few pages devoted to the old county maps, for they—notably the rare specimens of 1593 and 1605 by Norden—contain several place-names, strange in themselves and unfamiliar to the student, which call for rescue from oblivion and neglect.

The Concrete Institute: Transactions and Notes. Vol. I. Part 2. (London: The Concrete Institute. 1909.)

Apart from six pages of Notes relative to the private affairs of the Institute, this pamphlet merely records the proceedings of two ordinary meetings at which papers were read on "The Commercial Aspect of Reinforced Concrete," by Mr. L. Serraillier (of the Indented Steel Bar Company), and on "Concrete in Arched Bridge Construction," by Mr. E. P. Wells (the patentee of the Wells system). The former had the effect of eliciting some varied opinions concerning the present and future relations of commercial specialists with architects and engineers. At the present time, owing largely to increased competition, we fear there is a tendency on the part of reinforced concrete firms to cut down the proportion of steel in the designs prepared by them for professional clients. This very undesirable development fully justifies the suggestion by Mr. A. Alban H. Scott that the architect should specify the amount of reinforcement and the sizes of the members, thereby guarding against undue reduction of the factor of safety, and enabling him to obtain prices which for equal qualities of concrete are fairly comparable, and any of which ought to insure safety if the work is properly executed by a reliable contractor. The second paper, designated by Professor Henry Adams as "almost of monumental size," contains a large amount of practical information and covers far too much ground for detailed comment in this column.

Hennebique Ferro-Concrete: Theory and Practice. Part 1. (London: L. G. Mouchel & Partners. 1909.)

In this well-written and admirably produced book, the authors give a general description of the Hennebique system of ferro-concrete, and discuss the fundamental principles of Hennebique beam, column and pile design. The reader will find in its pages a large amount of useful and reliable information applying generally to reinforced concrete construction. Some of the points raised are clearly of controversial nature, particularly those concerning the relative merits of different methods of applying reinforcement to beams. Speaking in general terms, however, it may fairly be said that the authors have shown, step by step, that every detail in the design and construction of Hennebique beams, floors, columns, and piles is in strict accordance with theoretical and practical requirements. The text is illustrated by numerous photographic views and line drawings.

Petrol Air-Gas. By Henry O'Connor. (London: Crosby Lockwood & Son. 1909.)

This is, we believe, the only book which has been published in this country which deals exclusively with petrol air-gas and the various modern forms of apparatus used for its production. The popularity which petrol air-gas has recently acquired as a lighting and heating agent for isolated country houses has created a demand for a small book on the subject, and this little illustrated volume will be useful. Most of the plants used for making air-gas by mixing petrol vapour with air are described, but in some cases the descriptions are so meagre that they will not be of much value to readers unacquainted with the form of apparatus described. Useful information is given concerning the storage of petrol, and the final chapter consists of an extract from the Petroleum Act of 1871. When a new edition is published we hope that Mr. O'Connor will be able to give more explicit information with regard to the lighting and heating values per unit volume of the various grades of petrol air-gas.

The Encyclopædia of Practical Engineering. Vol. IX. (London: Virtue & Co.)

The subjects dealt with in the present instalment come between the alphabetical points SPE and TIM. Of those more particularly connected with building work are "splicing," with reference to ropes; "stageing," for cranes and various purposes; "steel structural work," a brief discussion of simple and built-up beams and columns; "testing machines," for cement and different materials; and "timber." The volume also contains numerous articles and paragraphs presenting much useful information in convenient form for reference.

Stamford with its Surroundings. By Henry Walker. (London: The Homeland Association, Ltd. 1909.)

The interest architecturally of Stamford is largely centred in its churches. Four out of a former sixteen still remain in use, and to a careful account of them by Mr. E. W. Lovegrove a special chapter is wisely devoted. The well-known tower and spire of St. Mary's Church easily takes first place for the beauty of its design, but of hardly less interest are the other churches, the Norman west front of the ruined Priory Church of St. Leonard, the remains of St. Paul's Church now part of the old school, and the screen-work in the chapel of Browne's Hospital. In the town is much domestic work of interest, and just outside is the great house of Burghley, whose builder lies under an elaborate Renaissance tomb in St. Martin's Church.

Stamford stands in an exceptionally interesting architectural neighbourhood. The churches of the Welland district are well known, and in almost every village will be found something to attract. The handbook gives a good and concise history of the town, and a sufficient list of places and what to see in them for the use of the motorist and cyclist. There is also a plan of the town and numerous excellent photographic illustrations.

MAGAZINES AND REVIEWS.

The *Art Journal* contains an article on "Kew Gardens," by Mr. E. C. Clifford, among the illustrations to which is a beautiful study of trees. Mr. Rathbone gives the third of his series of articles on "The Artistic Training of a Jeweller," headed "Jewellers' A B C." The "A B C" is the manipulation of wire into as many forms as pliers will twist; or as many as can be conveniently shown in illustration. There is a plate showing seven hundred units of form, made from a wire of a given length, and there are illustrations of silver ornaments and chains made mainly out of the units shown. This is a good way of illustrating how, in jewellery manufacture, design grows out of the very process of working. Mr. Lewis F. Day contributes an article entitled "Some Conclusions," which is a short consideration of the relation of ornament to nature, on much the same lines as the introductory essay to his book on "Nature and Ornament," noticed in another column.

In the *Burlington Magazine* Mr. E. Alfred Jones gives an account of the drinking horns and silver plate in the National Museum at Copenhagen. The beautifully-executed illustrations include four articles of very interesting and artistic style and outline, the two beakers and two silver cups on Plate IV., the beakers especially, which are of most graceful design. The editorial article recommending the formation of a reserve for the purchase of works of art in England, to prevent them being unexpectedly bought out of the country, we quite concur in. As is observed in it, we cannot expect always to find anonymous donors ready to pay or advance a large sum of money to purchase a picture that is threatened.

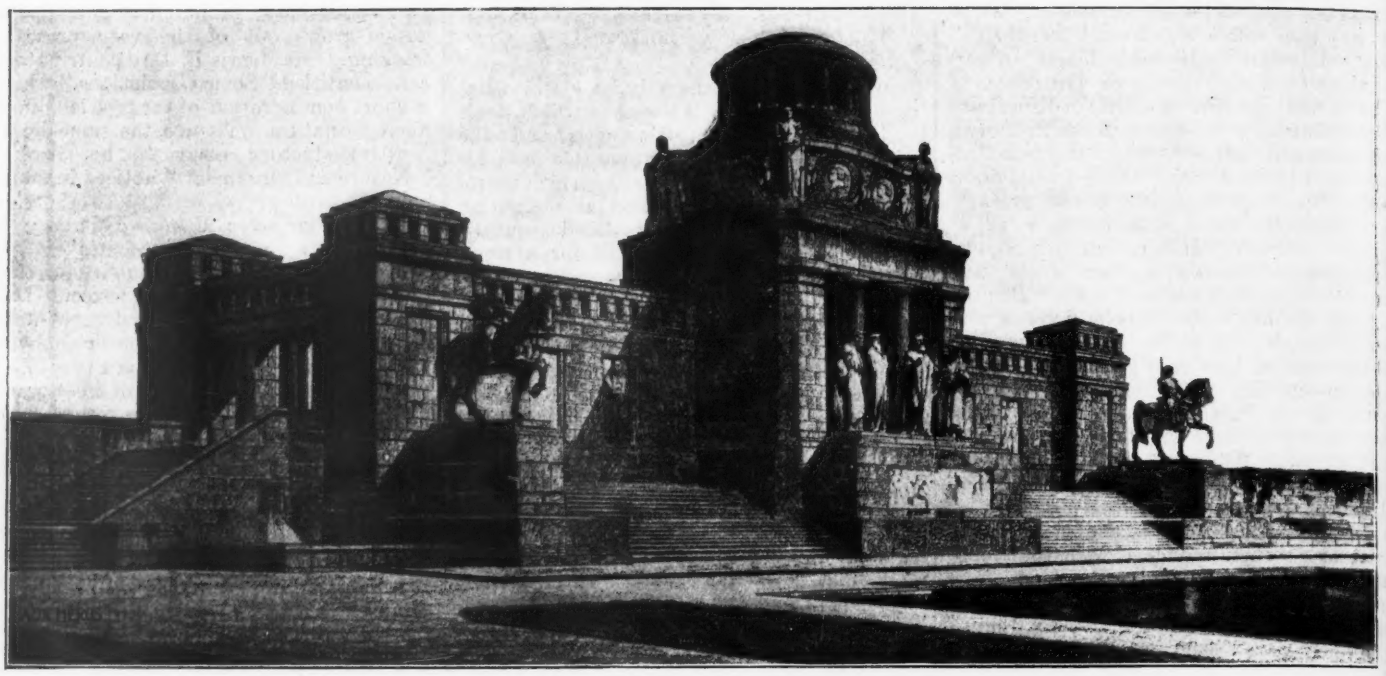
The *Architectural Record* (New York) includes an article headed "The Sculptor as His Own Architect and Builder." This is an illustrated description of a house designed and built for himself by Mr. Felix Peano, who, we understand, is a sculptor, apparently known as such in America; an Italian by birth, but now an American citizen. He modelled his idea of a house for himself in wax first, and then proceeded to carry it out, having made a rough pen-and-ink sketch of a ground plan. It is a curious affair, unlike any other house one has ever seen, and totally defiant of architectural conventions. When a sculptor takes to doing architecture, it is better that he should drop the conventions and do something entirely out of his head; his conventional architecture will probably be ungrammatical, and therefore annoying; his original architecture may be interesting. It is so in this case, but it is odd and unsatisfying. The following is a part of the description:—

> "The materials of the exterior are hollow burned clay building tiles, terra cotta and concrete. The whole is covered with a stucco of Portland cement, sand, and pebbles, making a 'pebble dash' thrown on with a whitewash brush. The walls in places are of considerable thickness. The terra-cotta sculpture is built in with the hollow tiles, and the designs are continued out over the wall tiles with cast cement. Then the stucco is applied and the designs worked in low relief by hand in the wet cement. The terra-cotta is washed over with thin cement, and thus the whole exterior is brought to an even colour, so that the monolithic effect is produced. It looks as if the whole were modelled in clay and dried in one piece. In fact, the design of the house was modelled in wax before it was built, and this model has been preserved. It has been cast in bronze from the model by the *cire perdu* process, and is now used as a jewel casket. The inside of the terrace parapets are completely covered with sculpture, partly in inserted terra-cotta, where relief was desired, and the rest modelled in wet cement. The tables and benches on the terraces are also combinations of terra-cotta and concrete."

This kind of thing is interesting once in a way, but we should be sorry to see architecture in general following these eccentric lines. The New University Club, in Chicago, on which there is an article with numerous illustrations, seems a rather remarkable building, of a size and sumptuosity of interior treatment which no London Club can rival.

The principal illustrations in the *Architektonische Rundschau* are of no particular interest, but it contains a long illustrated article "Züricher Raumkunst"—the art of decorating and furnishing interiors; from this it would seem that Zürich taste in these matters is very simple and good; and another on Churchyard Art ("Friedhofskunst") in Bremen, illustrated by a number of photographs of decoratively-treated grave-stones, which show great variety of design, and some of which are quite charming.

In the *Berliner Architekturwelt* the Town Hall for Barmen, a design by Herr Froelich, exhibited at the Berlin Art Exhibition of this year, shows an effective and dignified building, on ⌐¬ plan, with arcaded loggias in the ground story. By the same architect is a design for the Reformation monument



Design for the Geneva Reformation Monument. By Herr Froelich.
(From the *Berliner-Architekturwelt.*)

at Geneva, also from the Art Exhibition, of which we give an illustration.

The *Reliquary* (quarterly) contains an article by Mr. Le Blanc Smith on "Widdecombe Church and the great storm"; the latter was a tremendous thunderstorm of October 21, 1638, which seems to have played havoc with the church and killed several people and frightened the others out of their wits, and left a bundle of legends behind it. "The Church House, Widdecombe," with its lean-to loggia on wooden pillars, and the church tower rising behind, makes a most picturesque group of building. "Notes on some Roman objects found in Wiltshire" are contributed by Mr. E. H. Goddard, and an article on "Some ancient churches in South Pembrokeshire" by Mr. W. B. Ball. One of these is that "most interesting building," as he justly calls it, the church of Mænor Pyrr, now called Manorbier. Minwear Church, which we do not know, seems to be as curious and interesting a building as Manorbier. There is a photograph of a circular rubble pillar with an abacus, which looks as if it dated back to a very early period. It is a very small church, with the small square west-end tower with a long slit in the upper portion, and a corbelled out parapet, which is the usual character of the smaller church towers of the district.

The *Antiquary* contains a very interesting article by Mr. W. G. Collingwood on "Aldingham Mote"—Aldingham in Furness, where there is both a "mote" and a "moat"; the first representing a hill (Norman-French *motte*, Anglo-Saxon *munt*), and not by any means to be confounded with the Anglo-Saxon *gemōt*, whence English *moot*, a meeting or assemblage. The "moat" at Aldingham is a ditch on a square plan, supposed to have once surrounded a timber house, of which all vestiges have disappeared. Mr. F. Cartwright contributes a short article on Haccombe Chapel, a very small XIVth century church nearly hidden from the passer-by among trees. Mr. Cartwright's article is likely to induce some to visit a small monument which seems to be more worthy of inspection than is generally supposed.

The *Illuminating Engineer* continues the article by Mr. Trotter, on the "Distribution and Measurement of Illumination," and contains an article by Mr. C. C. Paterson on the important subject of "A Unit of International Candle-power." Mr. Thos. Holgate contributes the first of a series of articles on "High-duty Gas Lighting," commencing with the subject of the high-pressure gas inverted incandescent light. He selects the Keith, recently installed in Fleet Street, of which he remarks:—

"Could the lamps have been placed on refuges in the middle of the roadway full advantage of the splendid distribution properties could have been taken. As it is the lanterns are fixed upon brackets which enable the footway to be clear of obstructions, and also avoid any shadows under the lamp. Every increase in distance from the dark surface of the buildings is advantageous in utilising the light, and is therefore to be sought for, and, if need be, obtained by the use of longer brackets. The colour of the light betokens high temperature, and with it a comparatively high efficiency in light radiation, but it is without the dazzling effect that would be injurious to the eye, and that would require toning down by frosted glass or opal screens."

The *Contemporary Review* contains an important article by Professor Stanley Jevons on "The Causes of Unemployment"; the sub-heading being "Trade-unionism and over-supply of unskilled labour." In giving a lucid exposition of the way in which demand and supply operate on wages where there are no restrictions, Professor Jevons observes:—

"The demand for any kind of labour depends upon what a few additional men would be worth to an employer if added to the staff already engaged in his works. If by employing a little more labour of any grade, whether by taking on additional men, or by working his present staff overtime, the employer can add to his total revenue a certain amount, say 10*l.* a week, after covering all additional expenses except the wages of the men, he will be ready to pay any sum less than 10*l.* for employing such additional labour, for out of the difference he would make a profit.

There are two causes which alter the money value of extra labour to the employer, both tending to make it decrease. In the first place, it depends upon the price which the manufacturer obtains when selling the finished commodity, after he has subtracted the cost of the raw material which enters into it. An increased demand by the public for the goods will raise their price and enable the employer to pay higher wages and employ more men, provided the cost of the raw materials has not advanced. Secondly, the money value of additional men to the employer may be very greatly affected by improvements in machinery. A boot manufacturer, for instance, who found it worth his while to employ twenty men "cutting out" by hand would probably find that six or eight men would be sufficient with machine cutters."

Coming subsequently to the subject of the Influence of Trades-Unionism, he takes the baker's trade as an example, and supposes the case in which a bakers' Union has succeeded in practically enforcing a higher wage, so that the masters must (apparently) concede it to avoid ruin. What is the ultimate result? Professor Jevons puts it thus:—

"The higher wage being established and agreed to for some fixed period of time by both parties, the masters must recoup themselves for the extra expense of labour by raising the price of bread, . . . and this increase of price will soon reduce the quantity of bread consumed. The new equilibrium price will be the minimum which will yield profits just sufficient to induce to remain in the business such number of master bakers as provides producing power sufficient to meet the demand for bread at that price. When the price is raised the reduced sales adversely affect the profits of all the employers, and a readjustment has to come about. Those whose businesses for some reason or other, such as deficient managing ability, situation in wrong locality, or bad construction of the bakehouse, are on the margin of efficiency, either retire on their savings, take to some other business, or struggle on and fail. In one way or another they are eliminated from competition with the other bakers who are cleverer or more happily circumstanced. A number of men are thus thrown out of employment, and it is not usually the case that the business of those remaining in the trade is so much increased that many of these men are taken on by them."

These are unpalatable truths, no doubt, to many, but that is the more reason they should be told.

Scribner, under "The Field of Art," gives an article by Mr. W. Walton on Mr. Van Ingen's decorative frescoes in the Post Office and the Court House buildings in Chicago, with some small and rather inadequate illustrations from the paintings illustrating "The Divine Law" in the Court House. These seem to be a good deal in the old-fashioned "Bible picture" style. There are some good remarks in the course of the article, on what decorative painting should aim at:—

"A protest may be lodged against the fear of demolishing the building by too positive painting on the wall. While real "realistic" art, so called, has no place in mural decoration, the appearance of realism, what may be called truthfulness, should be maintained; the landscape should be painted, not with all its varying distances and perspectives, but as it would appear if its realism were brought up to a flat plane. The quality of distance can be given without deceiving the eye, or trying to do so, which is unnecessary."

The same number contains an article on "Unfrequented Châteaux near Fontainebleau" (Vaux-le-Vicomte, Courances, and others), by Mr. Peixotto, illustrated by a number of perfectly charming sketches by the author.

In the *Century* the article on "Romantic Germany" (No. 9) deals with Rothenburg, which is one of the best illustrated of the series; the illustrations are from etchings by Mr. O. F. Probst. Mr. Timothy Cole contributes one of his beautiful wood-engravings of "French Masters," after a portrait by Mignard.

Harper contains an article by Mr. W. E. Geil, F.R.G.S., "Along the Great Wall of China," with some illustrations, which may be interesting at a time when some fresh attention has been turned towards this curious monument of Chinese military incompetence, which has long been so much forgotten as to have become almost a mere name.

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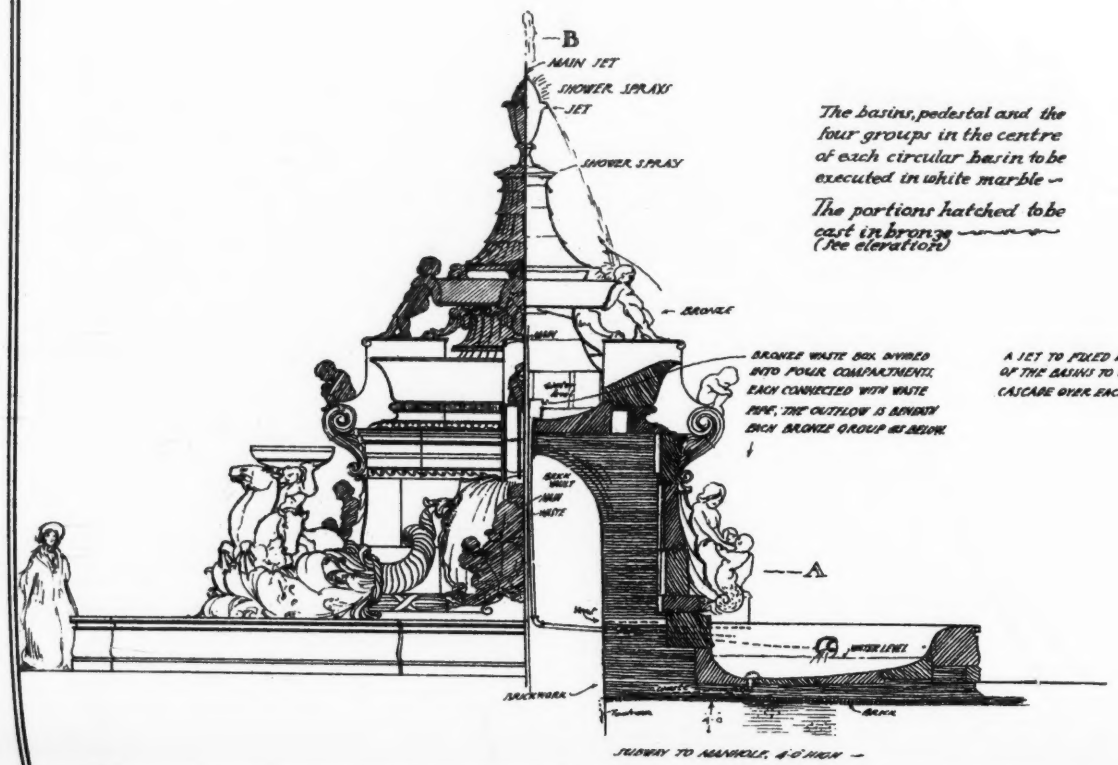
THE BUILDER FOUNTAIN COMPETITION

HALF ELEVATION



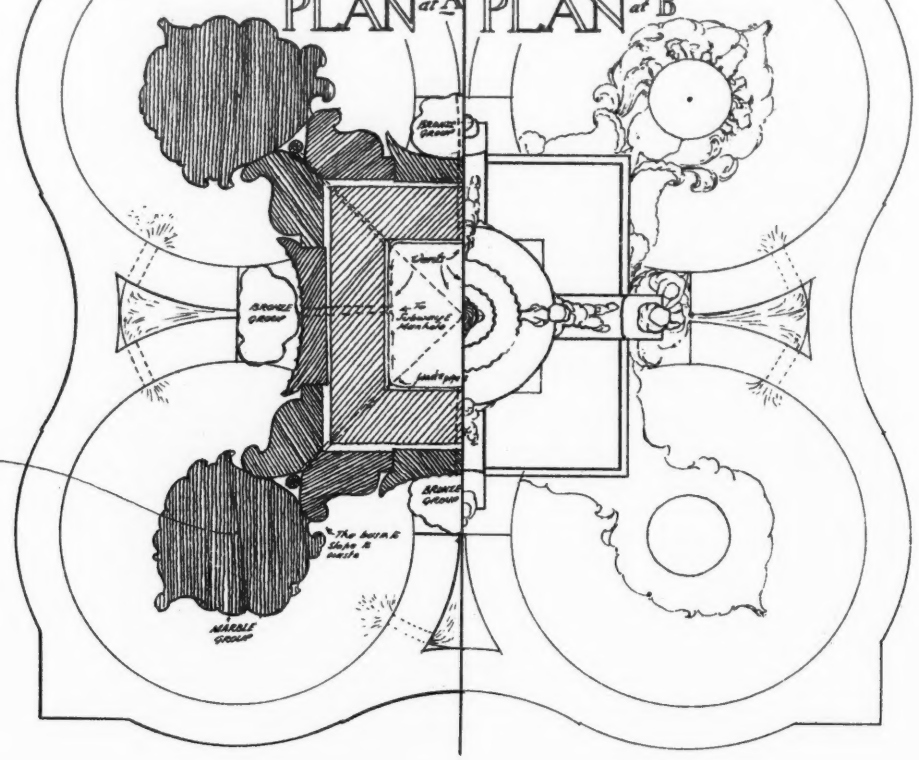
HALF SECTION

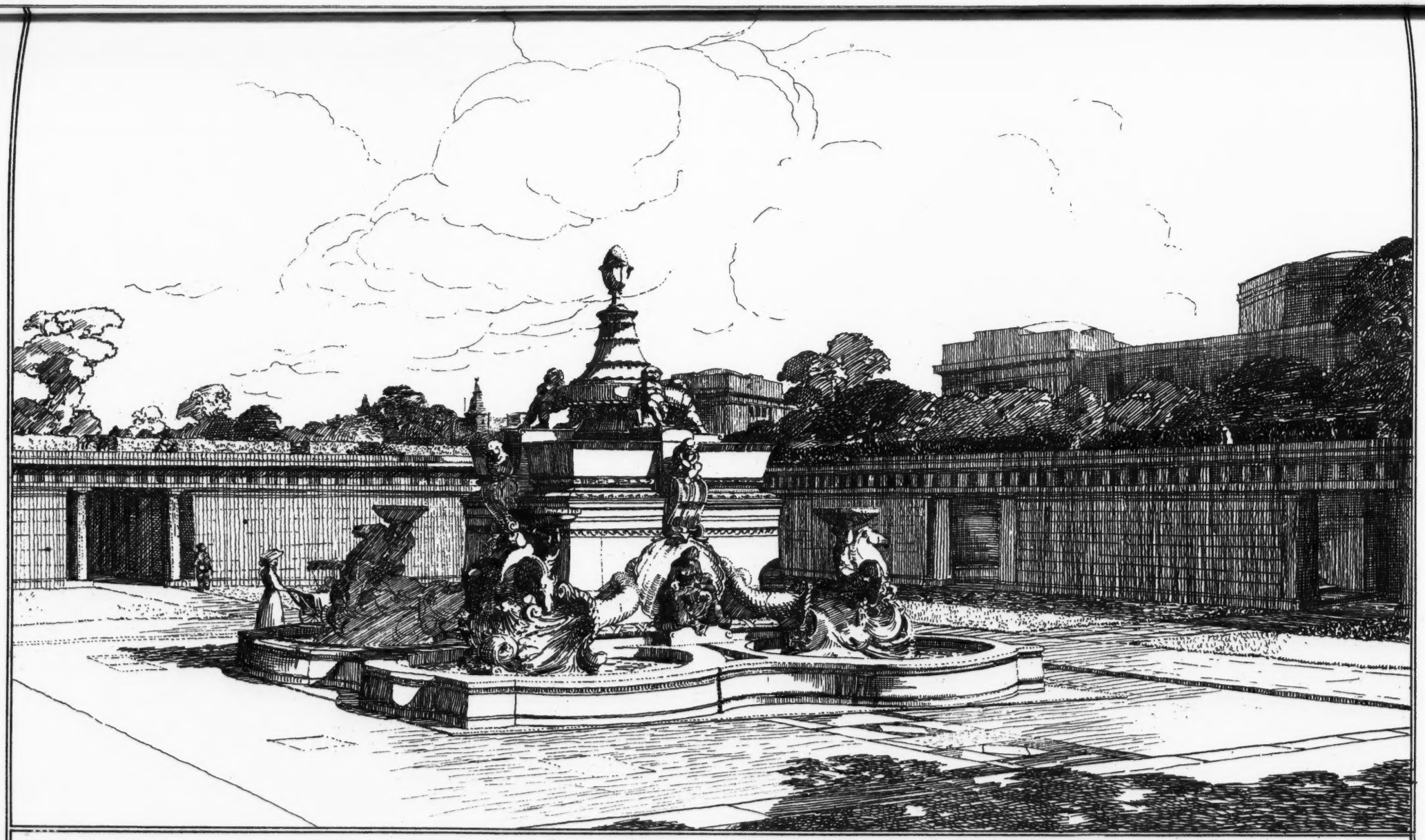
The basins, pedestal and the four groups in the centre of each circular basin to be executed in white marble —

The portions hatched to be cast in bronze (see elevation)

A JET TO BE FIXED IN EACH OF THE BASINS TO GIVE A CASCADE OVER EACH GROUP

PLAN at A PLAN at B





PERSPECTIVE

PHOTO-LITHO. SPRAGUE & Co. L.d 4 & 5, EAST HARDING STREET, FETTER LANE, E.C.

DESIGN FOR A FOUNTAIN FOR A PUBLIC PARK: SECOND PRIZE.—By Mr. Harry B. Laycock.

(The First Prize was not awarded.)

Sprague & Co., Ltd., Printers, 4 & 5 East Harding St., E.C.

"DAWN HOUSE," WINCHESTER.—Mr. Ernest Newton, F.R.I.B.A., Architect.

THE BUILDER, JULY 17, 1909.

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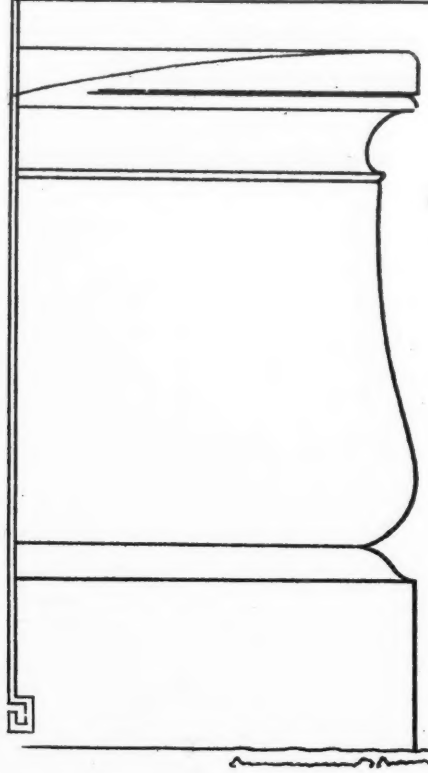
"DAWN HOUSE," WINCHESTER.—Mr. Ernest Newton, F.R.I.B.A., Architect.

Sprague & Co., Ltd., Printers, 4 & 5 East Harding St., E.C.

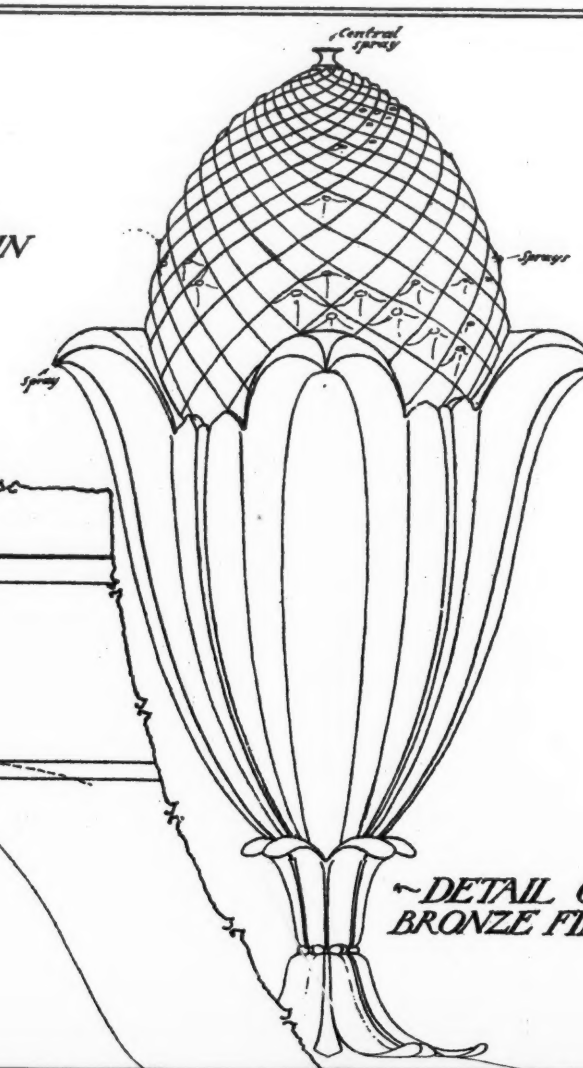
"LUCKLEY," WOKINGHAM.—Mr. Ernest Newton, F.R.I.B.A., Architect.

THE BUILDER FOUNTAIN COMPETITION

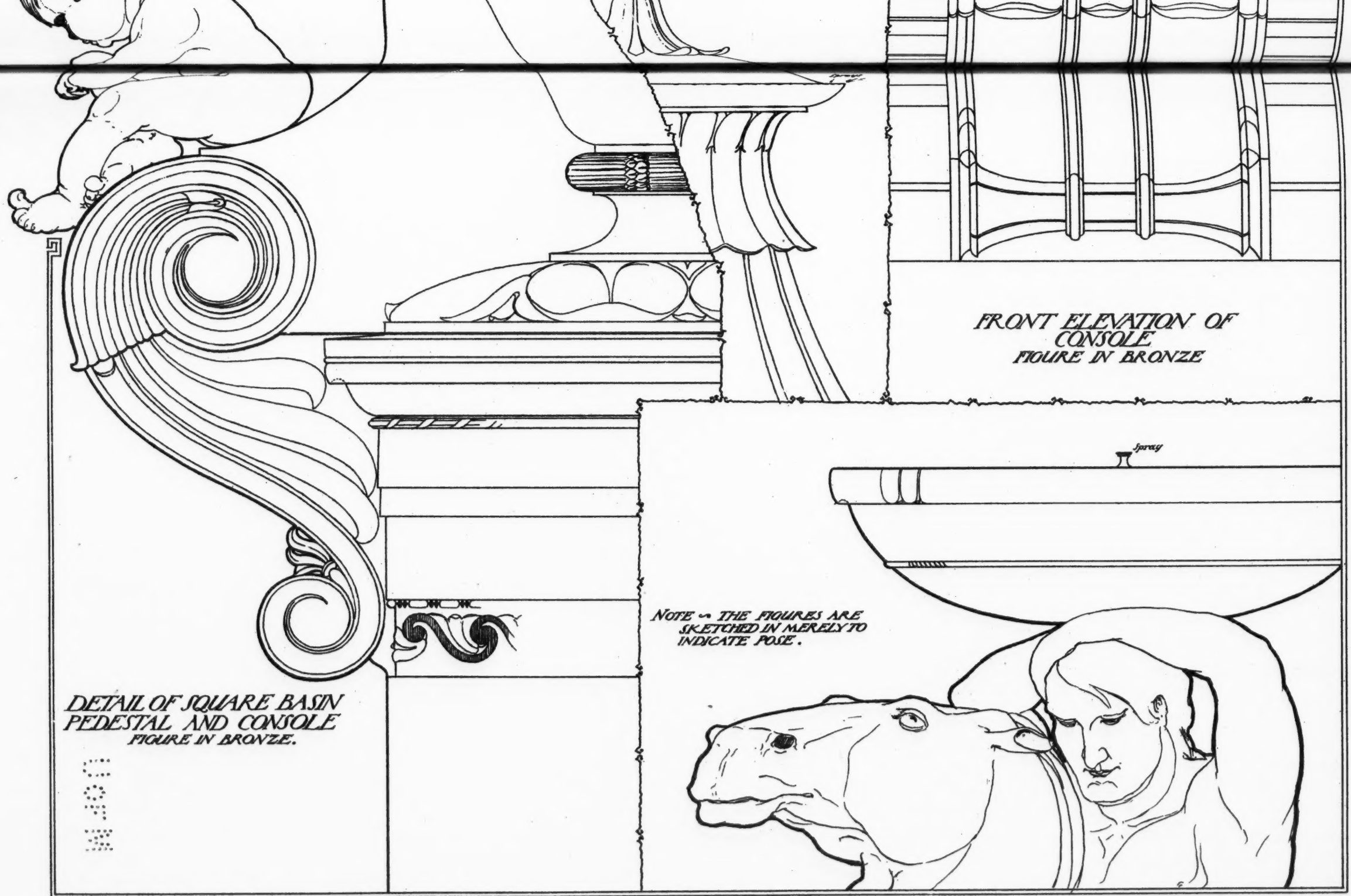
DETAIL



DETAIL OF GROUND BASIN



DETAIL OF BRONZE FINIAL


FRONT ELEVATION OF CONSOLE
FIGURE IN BRONZE
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NOTE — THE FIGURES ARE SKETCHED IN MERELY TO INDICATE POSE.
DETAIL OF SQUARE BASIN PEDESTAL AND CONSOLE
FIGURE IN BRONZE.

PHOTO-LITHO. SPRAGUE & C? L.D. 4 & 5, EAST HARDING STREET, FETTER LANE, E.C.

DESIGN FOR A FOUNTAIN FOR A PUBLIC PARK: SECOND PRIZE.—By Mr. Harry B. Laycock.